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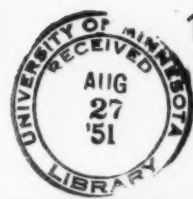
APOLLO

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

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1951



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CURRENT SHOWS AND COMMENTS BY PERSPEX

"NESTLES THE SEED PERFECTION."

WE were staying recently with a friend at her home in the heart of Kent. Early—very early—one morning she suggested to us that instead of tea in our room in the customary English manner we should join her on the palm court which had been built out from her bungalow and watch the opening of the Morning Glory. It was not an hour in the day which invited sensation gathering, but rather sleepily, in slippers and dressing gowns, and wondering whether deck chairs were a reasonable substitute for bed, we joined her. The sun was already flooding the place with pale golden light and making vivid the exotic blossoms of cacti and the brilliant scarlet and pink of the geraniums. On its framework of bamboo sticks the Morning Glory was still a thing of graceful tendrils, heart-shaped leaves, and tightly closed buds, the petals enfolded spirally in pale-green stillness. Then, as the sunlight touched them, one by one with slow, infinite grace they opened. From the heart of the greenness came the cerulean blue marvel of the interior colour, spreading out and out till it formed a perfect pentagon with a tiny ripple of curve along the outer edge; down into the chalice centre the blue graduated to the purest white and then to exquisite gold in the midst of which the stamen gleamed so that the whole flower glowed with its own translucent loveliness. Morning Glory. As good phlegmatic English people we drank our tea and chatted intermittently about this and that; but as we dispersed and went off to our baths we knew that we had shared an experience we were unlikely ever to forget: an experience of perfect beauty.

Beauty has never yet been satisfactorily defined. Its recognition is nevertheless immediate and indisputable. It may be that in its absolute perfection it exists only in nature; though in rare works of art one may find the ideal coming together of form and colour which evokes a universal response beyond the accidents of taste and fashion. For the ideal beauty surely demands nothing less than that, and carries with it all the overtones of sense, appreciation, and exaltation, of body, mind, and spirit, inherent in such response.

I wonder whether it can ever exist in a picture. Was it not Bacon who said: "The best part of beauty is that which a picture cannot express"? Yet, even though this be true, the great picture gives us the compensation of the sense of human power over material, the triumph of human mind over the limitations of matter. The supreme artist must first have the innate understanding of that perfect coming together of form and colour, or the power to recognise it in nature, and then the almost incredible further power to recreate it in a manner which will convey his vision to others. Vision and craftsmanship. At its highest, creation which feels to be true to the laws which govern creation in nature itself.

Now and again, in a supreme work of art one gets the thrill of beauty such as this: a feeling of something so true to its own basic conception that we ask no more. The Old Masters at their greatest had the secret of recognising just those moments of perfection in the life about them when beauty made itself manifest, and because of their unflinching command over their craft were able to express precisely that shape and colour of beauty.



ISABELLA, QUEEN OF SPAIN. By VELAZQUEZ.
From the Exhibition at Frank T. Sabin's Galleries.
PERSPEX's choice for the Picture of the Month.

We have had this month in London something of this rare thrill in face of two magnificent pictures. One is the Leonardo da Vinci portrait of Ginevra de Benci in the collection of Prince of Liechtenstein at the National Gallery; the other is the magnificent portrait of Queen Isabella of Spain at Park House, the gallery of Frank T. Sabin. Happily, too, these are the outstanding works in exhibitions which are full of fine things.

Neither exhibition has had the publicity it deserves: both are the kind which make you tell everybody you know who is the least interested in fine pictures that they *must* go.

The case of the Sabin Exhibition is one where the shortcomings in publicity may be laid at the door of my colleagues of the press and the B.B.C. who have said so little about the public exhibition of two, or even more, masterpieces which are up to the National Gallery standard. Indeed, the first fascination of the Velazquez portrait is that it is the companion picture to the great "Silver" Philip IV of the National Gallery. A moment's comparison reveals that these pictures are a pair: the sizes are identical; Philip and his Queen are set in complementary poses against backgrounds of balancing curtains; both works have received the same sort of treatment, even of alteration, at the hands of the artist. Interesting too to the art historian is the fact that beneath this portrait of the lovely and neglected Queen has been discovered the lost portrait of which we know through the copy in the Copenhagen Museum.

All this, and much more, can be learned from the Sabin Catalogue, which is in itself a model of scholarly care and fine production, and from a series of comparative and laboratory photographs on show in the gallery. But the picture needs no adventitious aid. Its beauty and dignity, the fineness of the painting, the combination of humanity and formalism, place it among the great works by this supreme artist. The "Silver Philip" has always been recognised as one of Velazquez' finest portraits; and it is an event in the London art world to see this companion picture, which came from the collection of Louis-Philippe.

The Rubens "Dance of Italian Peasants," the other of the "Two Great Masterpieces" which give the Sabin Exhibition its title, is again a picture of the highest quality—Rubens at his most typical, most vivacious. The whole exhibition, however, is marked by supreme quality. The "Rospigliosi" Claude, the one painted for the Cardinal, is surely one of the finest of all Claude landscapes; the Vandyke "Portrait of a Genoese Nobleman" from Townhill Park is one of the great Vandyke works. So from room to room of these galleries one can seek and find important paintings; and once, in the case of the exquisite and vital sketch by Fragonard for his lost "Adoration of the Shepherds," a painting which throws a revealing new light on the artist.

One hopes that this fine exhibition at Park House will teach many the way to Rutland Gate.

Equally one hopes that the attraction of an almost legendary Leonardo, and one of the firmest of all Rubens' works will induce visitors to find the way to the Liechtenstein Collection on loan at the National Gallery. It is not easy; and no notice that I could discover, except a small card at the top of a rather forbidding staircase into the basement, indicates that it even exists. As this card is displayed (or should the word be hidden?) in a remote vestibule between two of the far rooms, the chances of the visitor discovering these lovely pictures and their fellows depends upon either luck or foreknowledge of their existence and dogged perseverance in enquiry for them. Also on a willingness to go up and down many stairs; though, in fact, there is a door on the street level giving direct access to these rooms; but this is firmly closed.

There are, it is true, not many of the Liechtenstein pictures; but they are in the two instances excellent, and in all others very fine. Interestingly, they have been used where possible in juxtaposition with analogous works from the National Gallery's own collection: a splendid Botticelli "Virgin and Child" with our own School of Botticelli version of the subject (No. 782); Marco Basaiti's "Madonna and Child" with the newly-cleaned Liechtenstein one; our "Christ on the Cross" by Quentin Massys (one of the several pictures now pontifically demoted by Mr. Martin Davies as a "studio production") with the Prince's picture of the same subject which Mr. Davies accepts as Massys' own. Seeing the two works together, some of us are led to wonder why this denigration of our N.G. picture: is there a reason, or are we depending entirely upon the quivering sensibilities of the *arbiter elegantiarum*? The opportunity to see the Leonardo portrait, so firmly drawn and perfectly modelled, and the very fine Rubens portrait of His "Two Sons," should not be missed.

The exhibition of Dutch XVIIth Century Masters at Agnew's Galleries takes up the theme on a plane nearer the commonplace. These old Dutch painters sought and found beauty in the simplest

scenes and persons of their ordinary world—even ugliness they redeemed by perfection of craftsmanship.

"In this broad earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed perfection."

So Whitman in his "Song of the Universal," and surely, as Lord Samuel recently urged, it is the true task of the artist to present just that.

It is the denial of beauty, often both in matter and manner, which marks and mars so much modernistic art; the presence of beauty which marks the traditionalist. One was impressed by this at a recent interesting experimental exhibition put on by the Odeon Cinema at their Marble Arch house, and to be duly shown in many provincial cities. It was called "Traditional British Paintings" and showed what Hesketh Hubbard in his opening speech called the "other side of the medal" of contemporary art. This was academic painting by some of the outstanding artists of the R.A. and R.B.A. and their kind almost entirely concerned with presenting the loveliness of nature in craftsmanship which has nothing of the bizarre. The still, small voice which might well be heard after the earthquake and holocaust of so much art in our time.

To return to an exhibition which brought us masterpieces: the Blake's Tempera Paintings at the Arts Council Gallery in St. James's Square. We tend to think of Blake almost entirely in terms of the water-colours and to fear his experiments in other media which have too often deteriorated because of his lack of scientific knowledge. Many of the paintings in this fine exhibition organised by the Arts Council have fairly recently been cleaned, and the beauty and harmony of the colours newly revealed. The large "Spiritual Condition of Man," which I praised in these columns when it was first shown two years ago at Bournemouth, can now be seen in exquisite detail. It is Blake's largest and one of the most significant of his works. Among the other impressive works here is the "Sea of Time and Space" which was romantically discovered after being lost for more than a century at Arlington Court. This too has been beautifully cleaned so that we have it in fine condition. This is a water-colour on a thin gesso ground on paper; but we welcome the chance to see it along with the temperas.

However good the technique and however appealing any work of Blake is, it was not perfection of sensuous or natural form and colour that he sought. His preoccupation was not with beauty in that sense, but with the conveying of a spiritual message through symbols drawn from the natural world but dependent largely upon imaginative literary interpretation of their meaning. Often, therefore, Blake's craftsmanship and draughtsmanship remain unsatisfactory. In these tempera paintings, however, the rhythm of the line, the charm of the design, the brilliant organisation of a complicated series of forms, the harmony of colour, yield something entirely pleasing on purely aesthetic grounds. Blake, who distrusted the senses and the snare of sensuous beauty in this "vegetable world," shows in this exhibition that he can come to terms with it.

What of this standard of absolute beauty among our modern artists? At this season of the year two recurring exhibitions enable us to estimate fairly fully what our contemporaries are doing: the "Artists of Fame and Promise" at the Leicester Galleries, and the Summer Exhibition at the Redfern. The Leicester show gives us over two hundred works, and the Redfern another eight hundred. Both exhibitions cover approximately the same ground, and often the same artists are showing in both: the famous usually recognisably themselves, and the promising offering an excellent opportunity to the discerning collector to gamble on futures either in a spirit of profit-making or prophecy.

At the Leicester Galleries the arrangement—broadly speaking, for there is nothing rigid about it—is to group the more advanced works in the inner Hogarth Room, and it may mark my critical judgment as out-of-date that I find more to criticise and less to enjoy as I reach it. Happily there are still things for my delight: Elinor Bellingham-Smith's "The Willow Tree" in her usual mood of quiet lyricism, Tristram Hillier's meticulous and brilliantly coloured "Boats at Whitstable," even William Gear's completely abstract "Landscape," a creation of gay colour and form which had no reference that I could discern to its title. These things, so wildly dissimilar that they might have been expressing different worlds as well as different personalities, each had its own concern with beauty and its own evocative power. But what can one make of the dull, little, colourless, formless abstracts of Ben Nicholson, or the ugliness of, say, Bateson Mason's "Boy in Pink"? I have in the past admired the work of this artist in this same gallery, being moved by an innate human feeling in figures which had something



THE LACEMAKER. By NICOLAS MAES.
From Dutch XVIIth Century Masters at Agnew's Galleries.

of the contemporary sadness which one finds in Georg Erlich's sculpture, in Picasso of the Blue and Pink periods, and in the creations of Rouault. This work seemed to be concerned only with sheer ugliness and distortion, the more unpleasant in that it was near nature and thereby felt simply to betoken disease.

"What, on earth, had I to do

With the morbid, the unmanly, the misshapen?"

Browning, that robust and unfashionable Victorian, would have had little to do with the *dramatis personæ* of modern art. There is about so much of it a kind of necromancy, a Black Mass, a blasphemy against the Holy Ghost. It is life denying, beauty denying.

I shuddered away from the same spirit in the Graham Sutherland pictures at the Hanover Gallery. Sutherland, whose art commenced with an exaggeration of natural forms and colours, so that his thorn bushes became incarnate thorniness, his fallen trees monstrous with death, has now moved to the creation of forms which—happily—have no counterpart in nature. They are in this modern spirit; and, insofar as abstract shape can be evil, they are evil. The Arts Council has bought a large "Form against Hedge," a form which is unspeakably horrible; a manifestation of everything which is evocative of the ugly. Even Mr. Sutherland's apologists do not claim him as a good draughtsman, and there is nothing in the craftsmanship of this now publicly-owned work to mitigate its spiritual unpleasantness. Perhaps the argument is that it expresses the spirit of an age which has given us the gas-mask, the tank, the block-buster, and the torn horror of Hiroshima. But I have an awful suspicion that the artist and those who have spent public money on the purchase of it like it.

Happily this black magic is far from universal even in advanced painting, and to return to the Leicester Galleries and the Redfern where in these big mixed summer shows the modernist artist is welcomed—there is a quantity of paintings which alike in conception and in craftsmanship are concerned with truth and beauty. How infinite the forms and aspects of that beauty are in nature has been demonstrated at one other exhibition, that called "Growth and Form" at the Institute of Contemporary Arts Gallery in Dover Street.

SHAFTS FROM APOLLO'S BOW—How not to show the world

IN line with the whole Festival scheme of showing the world the quality of Britain's achievement, many of us welcomed the idea of making Hogarth the representative of our arts by staging an exhibition of his work at the Tate Gallery as our Festival Old Master. Hogarth is, we felt, most typically British. He is, or has been badly undervalued—only once before has he had a one-man show. To our foreign guests at least he is almost unknown. Here was an opportunity and we were thankful to the Arts Council and to the Tate Gallery for what might have been a revelation.

It was something of a shock to discover that the Exhibition was not to start until the end of June and to last only one month. Our spirits fell yet further when, arrived at the Tate, we found that only one room had been given to the show; and they sank to zero when we realised what had been put into it—and what had been left out. Hamlet without the Prince: Hogarth almost without Hogarth.

Sixty paintings and a dozen or so drawings and engravings: that was our showing. Ten of the paintings were in the Tate Gallery anyway, so that the special exhibition was really reduced to fifty. This might have mattered less if the half-pint measure had been the cream of the artist's achievement; but, alas, it came near to being skimmed milk and water. Approximately one-third of all the paintings belong to the period 1729-1731, and as the Introduction to the Catalogue reminds us: "It was not until 1729 that Hogarth can be said to have begun to paint seriously." Now although the artists of our own inspired times can spring fully accoutred from the brow of Jove, as it were, and perform world-shaking work six months after first touching a brush, the XVIIIth century men usually arrived at perfection by more normal stages. Hogarth among them. There are in this exhibition works of the prime, fascinating enough and all too rarely seen—The Foundling Hospital portrait of "Coram," the great "March to Finchley," "The Masked Ball at Wanstead," the "Night" and "Morning" from Upton House. But, since the exhibition has been hung chronologically, our spirits have flagged long before we reach most of this; and poor Mr. Hogarth has been subconsciously or consciously registered as a rather dull painter of static family groups which "group" about as well as the personæ of a suburban wedding under the management of the local photographer.

Granted all this early work is naïve, and naïvete is the aesthetic

vogue of our age with its prevailing infantilism in art. Nor on such an occasion as this would we forgo this, or any phase of Hogarth's work. Our plea is for more, not less; but if we could not have what would really have been a Hogarth Exhibition, at least we should have had balance and the best.

Nor do we fare any better with the drawings and engravings. Of the great series only the early "Harlot's Progress" is here, and that is shown twice over on the one small screen allotted. This set and more than half the things shown in this tiny section are borrowed from the British Museum, practically all the others (six to be exact) are loans from the Royal collection. Again the emphasis is overwhelmingly on the early work; but early or late, twelve drawings and engravings no more make a Hogarth's Festival Exhibition than one swallow makes a summer.

Mr. R. B. Beckett himself, the Hogarth authority who made the choice and compiled the catalogue, murmurs his dissatisfaction in his introduction. There are dire hints of loans forbidden, and mysterious might-have-beens, and a confession that "the difficulties in the way of providing an adequate representation of his work have proved many." Finally there is an artless recommendation to the visitor to go to the National Gallery and the Soane Museum to see Hogarth's work. Which is scarcely the way to organise any exhibition, except one of transport. Alas, this comparatively dull sample of the works of Mr. William Hogarth is scarcely calculated to lead one to go on any pilgrimage to seek more of it.

"Hogarth is perhaps the most English of English artists, and it is not unfitting that he should have been chosen to represent the art of his country in the Festival of Britain."

So, and rightly so, says the catalogue, adding:

"It is a remarkable fact that only once before has he been accorded the honour of an exhibition not shared with someone else."

It is an even more remarkable fact that this Festival year he has been accorded the doubtful honour of an exhibition scarcely shared with himself, and certainly not with that genius who gave us the "Shrimp Girl," "Marriage à la Mode," "The Rake's Progress," or the thrilling portraits which, believe it or not, can be found in some private collections. We hope visitors will not hang their conception of Hogarth upon this chain of missing links, nor judge British art by this apologetic showmanship.

Fig. I. Settle. The hinged seat lifts as a lid to the box below, showing the derivation of the settle from the chest by the addition of a back and sides.



SOME SIMPLE OAK FURNITURE—Part II

IN the previous article something was said of the development of stools, chests and tables. It is now time to turn to some of the other products, especially chairs, cupboards and settles: but first, a word should be said about the colour of oak.

COLOUR OF OAK

Most oak furniture has been varnished or oiled or waxed to preserve it. The result is, that much old oak today is of a heavy, dark brown colour, which can only be described as "sombre." Sometimes a light colour can be found, and occasionally a wonderful dark chestnut, tending towards red—what a horseman would call "bay." Even in black and white the chair illustrated in Fig. II shows this glorious "bay" colour, which is, perhaps, the most beautiful colour ever found in furniture.

It must be pointed out, however, that when the furniture was new, it was usually much brighter than it is today, so that the general effect was entirely different. Also, inlays of other and lighter woods were common—

in the course of ages the inlay has often been varnished over, so that it is hard to distinguish from the wood itself: for instance, in Fig. IV it is impossible to detect in the photograph the inlay around the top. Furthermore, furniture was often painted a bright colour or gilded, and traces of paint or gilding can sometimes still be seen. Finally, the heaviness of the furniture was relieved by richly-coloured hangings and cushions and valances. The point to be established is that, even if oak furniture seems gloomy today it certainly had a cheerful appearance in its setting when it was new.

CHAIRS

The chair is such a familiar feature of every room, rich or poor, that a continued mental effort is needed to remember that until the middle of the XVIth century a chair was a rare article reserved for the great: ordinary people sat on benches, stools and chests. It is said that the dignity and importance of the "chair" is perpetuated in the word "chairman"—the head man of a meeting,

SOME SIMPLE OAK FURNITURE



Fig. II. Chair of the reign of James I (first quarter of the XVIIth century). A glorious red chestnut colour of great depth (which might be called "bay").

APOLLO



Fig. III. Court Cupboard, dated 1610. The upper part consists of two separate cupboards, and the pilasters which separate them slide sufficiently to hide the keyholes.
(By courtesy of the Victoria and Albert Museum.)

SOME SIMPLE OAK FURNITURE



Fig. IV. Corner or hanging cupboard. In the top is an inlay of lighter woods, now hard to see because of the varnishing.



Fig. V. Another corner or hanging cupboard. A good "Farmhouse" piece.

and the one especially entitled to the honour of a chair. However this may be, it is certainly true that chairs were rare before 1550.

The first chairs were constructed in the form of an X, rather like a modern collapsible camp stool. The chair, as we know it, is derived in part from the early X chair and in part from the chest. Early in the XVIth century panelled arms and back were added to a chest and thus appeared what is called the "box" chair. It has been suggested that this heavy and solid construction was necessitated by the enormous weight of a man in armour, a weight which would have crushed any other type of chair. In fact, however, there is not much probability that men in the later Middle Ages made a practice of sitting about the house in full armour.

The chair illustrated in Fig. II shows the fully-developed oak chair of the reign of James I (first quarter of the XVIIth century). The front legs and arm supports are turned, while the stretchers are almost rectangular; the back is solid and unpierced. The finials (presumably acorns) have been broken off.

SETTLES

The settle was derived from the chest by the addition of a back and arms, in much the same way as the box

chair. The settle illustrated in Fig. I is still a chest in essentials, as the seat is hinged and lifts up as a lid.

Settles continued to be made in oak, for use in inns especially, until a very late date. Indeed, recent travellers on British Railways have had an opportunity of seeing examples, in the Tudor Bars, of post-war construction.

CUPBOARDS

Cupboards were of two kinds—"livery" and "court." The former allowed the free circulation of air, by having open-work or railed doors. They were designed to hold food, and the word "livery" is used in the sense in which, even today, we speak of "livery stables" and a horse "at livery." The "court" cupboard, on the other hand, was for wine and plate, and may be regarded, in modern parlance, as a "drawing-room piece."

Fig. III shows a court cupboard, dated 1610. It is more elaborate than most of the articles of furniture illustrated in these articles, but has been included because of the wealth of characteristic period decoration shown—the geometrical ornament of the doors in the upper part, the bulbous supports on which the projecting cornice rests, and the round arches with interlacing borders. It is pleasant to imagine that the "First Servant" in the



Fig. VI. An oak table, with drop handles, knees and feet, of early XVIIIth century pattern.

Hall in Capulet's House had such a cupboard in mind when he bade his colleagues remove it with the joint stools and "look to the plate."

CORNER OR HANGING CUPBOARDS

Figs. IV and V illustrate two corner or "hanging" cupboards. Such pieces are usually of later date and are commonly called "Farmhouse." In the top of the cupboard illustrated in Fig. IV is an inlay of lighter woods, now almost indistinguishable from the oak because of varnishing.

LATER OAK

Although oak ceased to be fashionable soon after the middle of the XVIIth century, oak furniture continued to be made, often by repeating the old oaken shapes in chests and cupboards and settles, but sometimes in imitation of the newer designs which had been adopted in more advanced circles. Fig. VI shows a small table which, from its general characteristics, is more often seen in walnut. This serves as a satisfactory point at which to leave the discussion of oak, and a good starting-point for next month's consideration of walnut.

THE HAREWOOD PLATE

At the Regency
Festival Exhibition
at Brighton

BY H. CLIFFORD SMITH



Fig. 1. Eight-branched candelabrum. 1815. Height, 3 ft. 4 in. Weight, 1,010 oz.

IN his Introduction to the *Catalogue of Historic Plate of the City of London* held at Goldsmiths' Hall this summer, Mr. Charles Oman, Keeper of the Department of Metalwork at the Victoria and Albert Museum, writes: "It has been found a little difficult to do justice to the wealth of fine-quality Regency plate existing in the City, particularly at the Mansion House, because of considerations of space."

The project of bringing together in the Banqueting Room at the Royal Pavilion as part of the Regency Exhibition a display of goldsmiths' work of such quality and importance as to be a worthy supplement, so to say, to the great historical exhibition at Goldsmiths' Hall was put before him and he gave it every encouragement. It has now been successfully accomplished, and the collection is displayed at the Regency Exhibition, which opened

on July 16th and will be on view until August 24th.

The nucleus of this great display of "gold" plate, that is, of silver-gilt plate, on this occasion consists of the very remarkable dessert service complete in every detail and comprising upwards of fifty individual items, which was executed by the goldsmith, Paul Storr, between 1806 and 1816 for the first Earl of Harewood. Through the kindness and generosity of Her Royal Highness the Princess Royal and the Earl of Harewood, the joint owners, this magnificent service has been conveyed in its entirety from Harewood House to Brighton. Its exhibition in the sumptuous setting of the great Banqueting Room of the Pavilion is primarily in order to adorn this magnificent apartment of the former Royal palace, with its painted walls, huge glass chandeliers and domed ceiling, forty-five feet high, painted with the leaves of a



Fig. II. One of a pair of six-branched candelabra. 1813. Height, 2 ft. 9 in. Weights, 513 ozs. and 524 ozs. respectively.



Fig. III. One of a pair of wine-coolers shaped like the Warwick Vase. 1812.

vast plantain tree against the blue background of an eastern sky. Its secondary purpose is to provide an opportunity for the study of the goldsmiths' art as practised at the time of the Regency, when it attained a remarkable standard of quality and artistic excellence.

During the hundred years since the Corporation of Brighton purchased the Royal Pavilion from the Crown, the interior, though kept in perfect repair, remained empty. In 1946, however, permission was given by the Corporation for a Regency Exhibition to be held there, and its magnificent rooms, filled with fine contemporary furniture and works of art, came to life again. A tentative effort was then made to complete the table equipment of the great Banqueting Room by means of a display of Regency plate. It was not until the second Regency Exhibition, held in 1948, that a further stage was reached in the equipment of the Banqueting Room, when a dining table for twenty-four, laid for dessert, was set out with an elaborate *service de table* of the Empire period in ormolu and a complete dessert service of Crown Derby china, while upon the sideboards magnificent pieces of "gold" plate loaned from the Mansion House in London were arranged.

On the present occasion it was determined to endeavour to follow still more closely the illustration in John Nash's *Views of the Royal Pavilion*, showing a banquet in progress given by King George IV, and to provide the dining table, if possible, with a dessert set entirely of "gold" plate. This has been carried out and the table laid with the unique Harewood House dessert service. An addition, however, has been made to it. After a careful search through the Plate Room at Buckingham Palace by Her Majesty the Queen, a set of four gilt candelabra was discovered which on investigation proved almost without

doubt to have been the candlesticks recorded to have been purchased for the Prince Regent in 1811 and to have stood upon the table in the Banqueting Room of the Royal Pavilion. His Majesty the King has graciously allowed these to be exhibited alongside the three great candelabra which form part of the Harewood House dessert service.

This remarkable assemblage owes its origin, as I have said, to Edward Lascelles, first Earl of Harewood. Eldest son of Edward Lascelles, Collector of Customs in Barbados, where he was born in 1739, and was already 56 when he succeeded to the estates of his first cousin, Edwin Lascelles, who had been created Lord Harewood and who died in 1795 aged 82, when the barony became extinct. In the following year, 1796, he was created second Baron Harewood, and sixteen years later, in 1812, Viscount Lascelles and Earl of Harewood.

His predecessor had called in Robert Adam to rebuild and decorate the family mansion, employing Chippendale to furnish it. It was right and proper, therefore, that the new owner should order from the leading goldsmith of the day, Paul Storr, the handsomest plate obtainable for the adornment of his dinner table.

Storr, whose workshops from 1807 until his death in 1839 were in Dean Street, Soho, was the maker of much of the exceedingly handsome silver-gilt plate which was supplied in such profusion to King George IV as Prince of Wales, Prince Regent and King, by the firm of Rundell, Bridge and Rundell, the Royal goldsmiths of Ludgate

THE HAREWOOD PLATE



Fig. IV. One of four urn-shaped wine coolers.
1809 and 1813.

Hill, who entitled themselves, "Aurifices Regis et Principis Walliae." A very large part of the sumptuous plate that has come down to us from that time bears Storr's mark, P.S. as its maker. Other fine goldsmiths, however, such as Benjamin Stephenson—maker of the large tray engraved with the arms of the Duke of Cambridge, son of George III, lent to the present exhibition by the Worshipful Company of Carpenters—and Benjamin and James Smith, were employed by Rundells, the fashionable firm of Ludgate Hill, and their mark, B.S. and J.S., is to be found on a number of the pieces supplied by Rundell, Bridge and Rundell to George IV and now in the King's collection.



Fig. V. One of a pair of dessert stands.
1814 and 1816.

Storr was succeeded by the firm of Storr and Mortimer, which later became Mortimer and Hunt, this in turn becoming the present firm of Hunt and Roskell of Old Bond Street. None of the original designs which Paul Storr had before him in the fashioning of his plate, so far as is at present known, appear to have survived, though Messrs. Hunt and Roskell affirm that drawings for plate which were said to date from his day, existed in their workshops until they were destroyed by bombs. One must look, therefore, for the names of the designers of the plate executed in the Regency style among the artists who are known to have carried out drawings for goldsmith's work. The principal of these was Flaxman. Born in 1755, he was already middle-aged when in the early years of the XIXth century he was engaged to design plate for Rundell, Bridge and Rundell, and his influence is found most strongly marked on all the plate of this time. Another artist, as I have pointed out elsewhere,¹ who was largely responsible for the introduction of the Regency style into this country, was the architect Charles Heathcote Tatham. His *Designs for Ornamental Plate*, published in 1809 were much in use in goldsmiths' workshops, and a striking example of his influence on the silver plate of his time is to be found in the candelabrum dated 1800, lent to the exhibition by Earl Spencer, on which the name TATHAM ARCHT. is engraved.

Another artist who was responsible for drawings which served the goldsmiths with *motifs* for their plate was Thomas Stothard. He exercised a great influence upon contemporary craftsmanship, and decorative plasterwork carried out from his designs are to be found in many parts of Buckingham Palace.²

Another such draughtsman was the sculptor William Pitts. A series of decorative reliefs were executed by him for the State apartments of Buckingham Palace,³ but Pitts was also a skilful metal chaser and was responsible for several important pieces of silver-work which he executed from designs by Stothard and Flaxman. A number of large sideboard dishes stamped with his mark W.P. are among the gold plate lent by the Marquess of Londonderry to the present exhibition.

The principal pieces in the Harewood dessert service, each of which bears the Harewood crest and coat of arms, are one large and two slightly smaller candelabra, sets of wine-coolers or "ice pails," dessert stands and baskets, and vases for sugar, all of which are illustrated here. It also includes eight wine-coasters, four dessert dishes, twenty-four (from a set of thirty) dessert plates, and a very fine circular salver.

The outstanding piece in the collection is the great eight-branched candelabrum (Fig. I). Its most noticeable feature is the large pineapple which surmounts the vase-shaped stem—an allusion to the island of Barbados with which the family were associated. The vase is encircled by three finely modelled female figures holding wreaths which stand on a triangular pedestal decorated with applied coats of the Harewood arms, this resting in turn on three muzzled bears, the heraldic supporters. It is 3 ft. 4 in. in height, and weighs 1,010 ounces. The hall-mark is 1815.

The size and weight of this magnificent piece are exceptional, but are exceeded by two candelabra in the Royal collection, made by Paul Storr in 1809 and supplied to George IV as Prince of Wales by Rundell, Bridge and Rundell at the cost of £1,365, which are 4 ft. 4 in. and



Fig. VI.
Two of four
sugar vases. 1814.

5 ft. high respectively, and weigh 1,311 and 1,386 ounces. They are described in the firm's bill as: "2 rich candelabras to fit occasionally on tripod stands composed from designs by Flaxman. . . ." Though differing from those of the royal candelabra, the figures that decorate the Harewood piece may perhaps also be from Flaxman's designs.

A striking comparison with pieces in the Royal collection can be made in the case of the beautifully modelled Bacchanalian figures that adorn the pair of six-branched candelabra (Fig. II). The supports of these massive candelabra, which weigh no less than 513 and 524 ounces respectively, are encircled by exactly the same group of figures as those of a set of dessert stands likewise by Paul Storr and of the same date, 1813, in the Royal collection.⁵

In the Royal Accounts for plate supplied to the Prince Regent in 1812 is a bill of Rundell, Bridge and Rundell for four wine-coolers, or "ice-pails" made by Paul Storr which reads thus: "4 richly chased . . . ice-pails, with elegant chased devices from the antique." The "ice-pail" constructed to hold a single bottle of wine appeared for use on the dining table towards the end of the XVIIIth century. It superseded the large silver cistern or cooler and to a great extent the wooden tin-lined cooler.

The Harewood House dessert service includes six ice-pails—a massive pair, dated 1812, miniatures of the Warwick Vase—and a set of four with covers, of 1809 and 1813. The Warwick Vase, the famous marble urn of the second century A.D. which came from Hadrian's Villa, Tivoli, was brought to England by Sir William Hamilton, and sold in 1774 to George Greville, Earl of

Warwick. It now stands in the grounds at Warwick Castle. It was chosen as a model for the present purpose on account of the Bacchic emblems that adorn it—heads of Silenus and a Bacchante, Bacchic wands, and vine-stems which form the handles. The present pair stand on square plinths upon which the Harewood arms are applied, and are fitted with fruit dishes, engraved with the family arms (Fig. III). The set of four very handsome wire coolers or "ice pails" standing on circular feet are chased below with palm leaves and above with festoons of laurel, and are fitted with dome-shaped lids with button-knob handles formed of vine leaves and grapes (Fig. IV).

The fruit stands comprise a large circular pair dated 1814 and 1816, the bowls chased on the outside with vines and the centres engraved with the Harewood arms. They are supported on foliage stems and claw feet and rest on triangular plinths with acanthus-leaf borders and bracket feet (Fig. V).

Perhaps the most striking pieces that form part of this very remarkable service are the four sugar vases and covers, seven inches high, dating from 1814. Decorated with wide bands of foliated scrolls, the necks chased with acanthus foliage and the sunk circular bases with flutings, they rest on four foliated feet (Fig. VI). A set of very similar vases made by the goldsmiths Benjamin Smith and James Smith are illustrated in *Gold and Silver at Windsor Castle* by E. Alfred Jones, Plate LXXXII.

¹Buckingham Palace: *Its Furniture, Decoration and History*, p. 111.

²Buckingham Palace, pp. 132, 143, etc.

³Ibid., pp. 137, 153, etc.

⁴E. Alfred Jones, *Gold and Silver at Windsor Castle*, p. 116.

⁵Ibid., Plate LXII.



Fig. 1. Head of Medusa

Caravaggio and his Followers at Milan

BY DENYS SUTTON

ITALIAN Baroque painting, which for so long has been the chosen province of a few scholars and amateurs, is fast returning to fashion. This just broadening of appreciation is illustrated by the success of the notable exhibition of Caravaggio and his followers held at the Palazzo Reale Milan, which was largely arranged by Professor Roberto Longhi, a pioneer in the study of this period. The exhibition, which followed closely upon the recent survey of the Italian Seicento at Burlington House, is the first time that it has been possible to see Caravaggio in anything approaching his proper perspective, and the wide distribution of his slender *oeuvre* made a retrospective exhibition all the more desirable. The occasion provided a unique opportunity for checking the results of recent documentary research with the visual evidence, and for gathering some impression of the impact of Caravaggio's forceful personality upon European painting.

Caravaggio was one of those urgent revolutionaries who arrive on the scene at a crucial moment which both demands and produces their intervention, and when new tendencies in painting, which exist below the surface, need the operation of a dynamic character to secure their

full emergence. Even in his few early works (1592-1600) — "The Boy with the Fruit Basket" (Borghese Gallery, Rome), "The Fortune Teller" (Louvre), and "The Bacchus" (Uffizi) Caravaggio demonstrated what were to prove some of his most distinguished qualities: an ability to paint in a direct, freshly observed manner, and a feeling for the stillness of the scene. His chance to show his mettle came, however, only after his arrival in Rome when he received such important commissions as the decoration of the Contarelli Chapel. It is against the background of the artistic situation in Rome in the 1600's, which clearly could not be shown at the Milan exhibition, that the measure of his contribution at this vital stage must be assessed. Here was the heart of a tradition of great splendour, which had lately witnessed the achievement of Raphael and Michelangelo and the triumph of mannerism; here, too, the Carracci were about to introduce their classically inspired grand decoration. Caravaggio, who was often in conflict with society, had to act like some hero from Balzac or Stendhal, and storm this artistic centre; from the first he showed that he was the leader of the *avant-garde*.



Fig. II. Detail from Caravaggio's *S. Lucia's Entombment* (Syracuse).

Naturally enough, Caravaggio did not arrive without artistic predecessors; he owed much to the past, to the tradition of Lombardian and Venetian painting.¹ His first works had been partly mannerist in feeling. If from Campi and Peterzano, under whom he studied, he learnt certain possibilities of artificial light, his stay in Milan brought him into contact with the mannerist climate—one that was not out of keeping with his own complicated and excitable temperament. His method of composition, the young men themselves, the snakes, the very idea of painting "*Medusa*" (Uffizi: Fig. I) possess—for all their naturalistic observation—that touch of exoticism and mystery which is part of the content of mannerism and of the *fin de siècle* spirit generally. It was only natural that in Milan, he should have been exposed to a sense of *morbidezza*; the plants, acid in colour, that appear in his pictures possess this touch and his young men recall, though the hermaphroditic tinge is absent, Leonardo and his school.

Though mannerism intervenes in Caravaggio's painting of the middle period, the tone has radically altered. In such important works as "*The Conversion of St. Paul*" and "*The Crucifixion of St. Peter*" (Rome, Santa Maria del Popolo) or "*The Vocation*" and "*Martyrdom of St. Matthew*," in St. Luigi dei Francesi (Rome), the dating of which has been advanced, with good reason,² by over ten years to 1600-1604, mannerism is seen in the process of transformation into his visual language. Such elements in the composition, as the large figures in the

foreground of "*The Martyrdom*," are there, less as an expression of his artistic conviction than as a sop to convention, while in arranging such complicated passages as the introduction of the flying angel, Caravaggio may well have learnt from the Carraccis' decorations in the Palazzo Farnesina. The radicalism of this group of painting shows in a determined fashion just how it was that Caravaggio could shock opinion and claim the attention of the more open-minded connoisseurs; it demonstrated, too, how far he had advanced towards his personal style.

In his middle period, Caravaggio revealed the keynotes of his conception as a painter—his ability to combine a degree of theatricality with a feeling for stillness, derived and partly explained, perhaps, by his love of still-life painting. In the "*Vocation of St. Matthew*," for instance, light is employed, like an arc lamp from the wings, to pick out those particulars from the dark shadows that need emphasis, and at the same time, certain spatial aspects of the composition are accentuated, so that this combination of light and emphasis, and their selection, gives the mood and the unexpectedness required. For it was one of Caravaggio's abilities to be able to present mystery and naturalism, and make us aware of the significance of a moment of time.

Caravaggio's approach was essentially scenic. His effects are secured by a shift in vision that anticipates Degas and Lautrec with their love of giving a cut from life, seen, so often, from a box or the stalls at a theatre.



Fig. III. The Flute Player. Terbruggen, Cassel Museum.

Breaking the classically balanced stage of Raphael, adapting the deformations of the mannerists, he employed space and light to give an immediate effect. Figures make their exits and their entrances; one can almost sense the lifting of the curtain to reveal a tableau that is composed, fixed, yet real. Despite his theatricality, Caravaggio manages to convince us of the truth of the experience. In "The Conversion of St. Paul" and "The Crucifixion of St. Peter," using a sharp dry colour and an almost brutal method of foreshortening, he gives us a fragment torn from life. The effect of his naturalism is increased by his unusual angle of presentation. Like Shakespeare, he formed his images out of contrasts securing his point through the juxtaposition of incongruities, as in the humour of "The Conversion," where the horse's rump pushed to the front of the canvas at the moment when the saint undergoes his mystical experience makes the impact all the sharper through its very unexpectedness. It is understandable enough that his use of light, his sense of spatial planning, and his feeling for ordinary occurrences should have proved so exciting to artists eager to find a way forward.

Technically accomplished as he was, radical in his return to nature and in his disregard for the niceties subject, Caravaggio would be no more than a considerable *metteur en scene*, an able artist with a dramatic sense for presentation, if we were to leave him at the close of his middle period. The strength of his accomplishment lay in his ability to overcome his brilliance and to emerge, towards the close of his short, tormented life, as an artist impelled by a more human vision. The striking difference between Caravaggio's middle and final period (though

overlappings of course occur) is that a change in feeling produced an alteration in style, or rather that those qualities that lay in his consciousness waiting only for the right moment, began to appear. What motives impelled him to press deeper in his contact with life, and in his human analysis, are not specifically known, but such intensity is not surprising from one so storm-tossed, so vital, so possessed by what Roberto Longhi has termed a *tristezza mortale* as Caravaggio.

This richer emotional content inspires certain of his pictures painted during his Roman period, from 1604 onwards: the "Madonna dei Pellegrini" (Sant' Agostino) and the Louvre "Death of the Virgin." Each, in their own way, reveal his sympathy for the poor and suffering; they show how his technical devices, his extravagances even, are still present, but increasingly directed to a more significant and subtle rôle, as in the light that demonstrates the humility of the worshippers in the Pellegrini altarpiece or plays on the bended neck of the girl in "The Death of the Virgin." After his flight from Rome and throughout his chequered existence moving from Naples to Malta and then to Sicily, his painting achieved a more decided concentration of effect and a lessening of theatricality (though not of complication); hints of this mark such transitional Neapolitan works as "The Seven Acts of Pity" (Pio Monte della Misericordia) and "The Scourging of Christ" (San Domenico Maggiore), of 1607.

In his last paintings, Caravaggio used that sense of observation restricted in his first works to inanimate objects or to romantic genre painting, to see deeper into human existence. In "The Burial of Santa Lucia" (Syracuse, Santa Lucia) (Fig. II) he makes his finest contribution, revealing his sense for suffering, for its nearness and inevitability. Each man is aware of his own personality, preoccupied or not, as the case may be, with his own cares; the gravediggers press on with their task, which to them is a constant performance; the boy, who recalls the youth, who shrieked with horror in "The Martyrdom," now stands mute; the scene takes place against a dark tall background; the emphasis is upon silence and gravity, the inevitability of it all. It is as if a classical spirit has descended upon the manneristic phase, and in "The Resurrection of Lazarus" (Museo Nazionale, Messina) the action has been caught and frozen; once again the white colour picks out the figure from the darkness. "The Resurrection" has the immovability of an antique frieze, so that the sharp hard truth of the Attic world emerges from the shades. The brio of the first paintings has disappeared; it is replaced by the sensitivity which can dwell with delight upon the Madonna as she nestles the Child in "The Adoration of the Shepherds" (Museo Nazionale, Messina), and who receives the homage of the Wise Kings, simple peasants from the fields, who are akin to the figures in *La Tour* or the *Le Nain*. The artist has come full circle. Caravaggio, the Bohemian ravaged by experience, is in his final period an artist aware of eternal truth.

The direction his art would have taken had he lived longer is a matter of speculation; his life burnt out, gutted like a candle. Yet in his short career he achieved much. It was his rôle to have taken those aspects of style, as of feeling, that had begun to appear with other men, but which needed his almost Futurist energy to bring together. He made his effects sharply and directly;

abandoning the customary manner of preparing a composition by means of sketches, he painted—as his contemporaries stress—directly from nature. In his search for a solution of his own problems, both technical and spiritual, he reconciled opposites—stridency and stillness, movement and volume, and evolved his own language of expression. His technical achievements, notable and influential though they are, must yield to his final revelation of human sympathy. He makes us feel that man is faced with peril, that he is on his own in this tragic world, and that bereavement is common to us all; that the martyr himself is still a man. So that even the murderer is pursuing a path laid down by fate, and the gods. His awareness of the grandeur and the humanity of life is given by his directness and his eye for the telling detail; the stress of a rope across a back, the vein in a horse's fetlock. Just as much as Shakespeare can strengthen the tragedy in *Lear* or *Macbeth* by the introduction of some scene, such as the knocking on the gate, so Caravaggio can secure the same effect with his juxtaposition of incongruities or through the presence of ordinary human beings. His knowledge that suffering knows no boundaries is caught in his greatest pictures; he realised that: "As flies to wanton boys, are we to the gods."

Caravaggio was a different artist at certain stages of his career; thus Caravaggism has meant distinct things to various artists. Although not all the Italian Caravaggisti of the first or second generation were well represented or even present at Milan—Cavallino, Preti and Stanzione received poor treatment—sufficient were shown to give some indication of the general reaction to his principles. Few painters working in Italy, in Rome or in Naples in the 1600's possessed the calibre to follow his deeper experiences. They were fascinated rather by the break with the past constituted by his direct treatment of light, or his handling of the subject matter. Caravaggism was then for artists a means by which they could attain their own personalities through his inspiration—and the stronger the painter's own nature, the less he relied on the master.

How varied the Caravaggesque experience could be is seen in the contrast afforded by Orazio Gentileschi and his daughter Artemesia. Orazio took from Caravaggio such tricks as the flowing appearance of the Virgin in the Turin "Annunciation" which recalls the Pellegrini altarpiece; he also repeated the *motif* of the bent head of the girl. But the resemblance is superficial; where Caravaggio is expressive, he is sentimental. Artemesia Gentileschi, on the other hand, like some Jacobean dramatist is inspired by a sense of death and destruction which she combined with a shrewd psychological observation, and a feeling for undertones, as in her "Judith."

Caravaggism became an essentially international movement, radiating its inspiration through the various members of the Ecole de Rome. Yet international though it was, each Caravaggesque painter brought with him something of the tradition whence he sprang. Within the confines of a Caravaggesque subject matter and lighting, the French painter Valentin,⁴ for instance, showed his interest in form and structure; his blue is already the *bleu ciel* of the XVIIIth century, while the figure of "The Fortune Teller" (Louvre) suggests almost a study painted by Corot in Italy. One has only to compare Valentin with Manfredi, who in some respects he resembles, to see how fundamentally different they were.

The constant shift of emphasis possible within Caravaggism marks the Dutch followers, some of whom found a natural continuation of mannerism in this style. Yet the other side to Dutch painting, the wistful genre painting, could also be fitted into the Caravaggesque canon. One of the most attractive, if minor, aspects of the exhibition, was Caravaggio's influence on the generation of the '30's, the Bamboccianti, Van Laer and Sweerts who, though taking certain hints from Caravaggio, found in Rome types similar to those at home, and succumbed, more often than not, as did the German and Danish Romantics of the 1800's, to the classical appeal of the city.

When one looks at the chequered state of painting in the first half of the XVIIth century, one sees that Caravaggism is a convenient label to name a process that was going on throughout Europe and which would have come to a head even without him, namely, the mounting excitement with the possibilities of *chiaroscuro* which binds men as dissimilar as Rubens and Rembrandt.

The deeper implications of Caravaggio's art were sounded by the generation of silence, ranging from Vermeer and Terbrugghen (Fig. III) to Velasquez and even Poussin, artists whose work may seem at first sight to have slight connection with his own. But they followed the course which he had charted. It was Caravaggio's courage to break away, to embark on a more radical course of painting which by devious routes has had its effects on Courbet and Manet (and for that matter J. L. David), as well as his attachment to human beings in their humble, fear-trodden situation, that makes him important in his own right, and the leader of a great chapter in European art.

¹The main currents of earlier influences on Caravaggio are summarised by Georges Isarlo (*Arts*, 29 June, 1951) as the Giorgionesque (L. Venturi); the Lombardian (R. Longhi); the Roman (H. Voss), and that of the Bassani (Isarlo). This influence is more fully developed in the same author's *Caravage et le Caravagisme Europeen*, (vol. 2 only) Aix en Provence, 1941; cf. also Wart Arslan, *Il concetto di Luminismo et la Pittura Veneta Barocca*, Milan, 1946. It is interesting to notice how in the "Beheading of St. John the Baptist" (Valette Cathedral), Caravaggio uses in reverse an almost similar pose from Daniele da Volterra, "Beheading of St. John," in the Sabauda Gallery, Turin. The same subject was also treated by M. Preti in a painting now in the Bowes Museum, Barnard Castle.

²The implications of the recent documentary evidence as to the dating published by J. Hess (*The Burlington Magazine*, June, 1951), as well as Caravaggio's chronology in general, are admirably analysed by Denis Mahon in *The Burlington Magazine* for July.

³It is possible to trace a relationship between Caravaggio, Luca Cambiaso and La Tour, as was recently done in a small exhibition at the Palazzo Bianca, Genoa.

⁴The full impact of Caravaggio on French painting did not appear at the exhibition; its extent and complications could be gauged from such exhibitions as "Les Peintres de la Realite" (Paris, 1934) and the "L'Age d'Or de la Peinture Toulousaine" (Paris, 1947). It was certainly strong, as can be seen in Richard Tasset's (Tassel) copy of the "Madonna dei Pellegrini," in the Langres Cathedral (cf. Henri Ronot: *Bulletin de la Societe de l'histoire de l'art Francais*, 1947-48).

CHICHESTER CONNOISSEURS SOCIETY

The Society is holding an exhibition of antiques during the last week of August and the first week of September in the City Council Chamber and Assembly Room.

Last year's exhibition of one week raised £50 for the Chichester Cathedral Restoration fund, and if profit is made this year it will be given to a local charity.

The exhibition will be all from private sources. The Chichester City Plate will be on display and this includes some unusual Cromwellian cups. Silver, glass and ceramics will be displayed in the old Georgian Council Chamber, whilst period furniture will be on show in the larger adjoining Assembly Room.

As the city itself, with its old XIVth century Market Cross and Almshouses (the only one of its kind in the country), the small Cathedral and old Georgian houses and the pleasant Priory Park with the Guildhall, is well worth a visit, it is made more pleasant to lovers of antiques by the exhibition being provided by the Chichester Connoisseurs.



Fig. I. Great covered tureen from Sinceny, decorated with a *chinoiserie* dragon-hunt.
Courtesy Victoria and Albert Museum.

Two Ceramic Exhibitions

IN the June number of *APOLLO* it was possible to report on two exhibitions, one of porcelain and one of pottery, which between them gave a fairly complete picture of English ceramics during the second half of the XVIIIth century. Since then there have opened two further exhibitions which extend the horizon even further.

On June 15th the Victoria and Albert Museum re-opened its Room 128 on the Upper Ground Floor with an exhibition of European painted tin-glazed pottery ("Hispano-Moresque" ware, *maiolica* and *faience*) which covers the history of this branch of the potter's art from its earliest days until its lingering death at the end of the XVIIIth century, when it was gradually driven off the market by the economic competition of the cream-coloured earthenware manufactured by Josiah Wedgwood and his contemporaries in Staffordshire and Yorkshire.

The material for this broad survey has been provided from two collections. The "Hispano-Moresque" lustrated pottery and the *maiolica* come from the long-famous collection bequeathed to the Museum by George Salting in 1910, and will be welcomed from its long interment by all *maiolica* enthusiasts. The story is carried on by another collection, unknown before save to a favoured few, recently bequeathed to the Museum by the late Stuart G. Davis. Its representation of French *faience* is particularly full, and strengthens the Museum's collection in this field in such a way that it will have few rivals in France, and none outside.

The rare early wares in the Italian style, made at Nîmes, Lyons, Nevers and Abaquesne's factory at Rouen, are well represented in the Stuart Davis Bequest, and there are one or two pieces of the baroque period, notably a splendid vase with *chinoiserie* in white on a deep purple-blue ground (*bleu persan*). There is a small number of pieces from the northern factories, including a fine Rouen ewer and a great covered tureen from Sinceny, painted with a *chinoiserie* dragon-hunt (Fig. I). The southern factories of Moustiers and Marseilles, however, are more fully represented, the Marseilles enamel-painted wares being particularly numerous and

of high quality. It was, however, the Eastern French factories which particularly engaged the attention of Mr. Stuart Davis. He had been an assiduous visitor to museums there, and had amassed material for a projected, but never realised, book on *terre de Lorraine* and analogous figures. His collection reflects this predilection. A whole case of the rare Strasbourg high-temperature *faience* of the Paul Hannong period is dominated by what must be regarded as the crown of the collection—a table-centre painted with flower-sprays in turquoise-green, blue, yellow, ochre and purple, and fitted with four taper-holders which have been left unglazed and subsequently oil-gilded. It rouses a pleasing train of speculation to know that gilding was first used at Strasbourg on pieces offered to Louis XV during his visit there in 1744.

The transition to the next case of Strasbourg wares marks a vital break in the history of French *faience*. Up to about 1750 painting had normally been executed in pigments which were fired with the glaze, and which had therefore to be of such a kind as to withstand a relatively high temperature. Their range was accordingly limited. In 1748-9, however, there arrived at Strasbourg a band of artists who had worked as enamel-painters in German porcelain factories. Painting in enamels, which can be fused on the already-fired glaze of porcelain or *faience* by a second firing at a low temperature, made possible a far larger colour-range. In particular, it permitted the use of the purples, crimsons and pinks produced from gold and known generically as "purple of Cassius." This is the dominant colour of the enamel-painted wares, which also reflect the changing styles current in art—the writhing, restless movement of the *rococo*, seen in this case of Strasbourg, and the neatness and prettiness of the "Louise Seize" style, to be seen at its best in the wonderful gathering of Niderviller figures (Fig. II).

The exhibition of the Stuart Davis Bequest also contains fine German, Swedish and Central European *faience*, from the noble blue-and-white wares of Hamburg and Frankfort to the most elaborate enamel-painted *faience* of Höchst, Ludwigsburg, Stralsund,



Fig. II. Niderviller Figures.
Courtesy Victoria and Albert Museum.

etc. In addition, there are some fine specimens from the Spanish factory of Alcora, and one or two pieces of Dutch delftware.

From this broad canvas, covering the whole landscape of European style in pottery, we turn to a narrower but more homely theme. In 1924 local patriotism produced an exhibition of Chelsea

porcelain, the memory of which is perpetuated in *The Cheyne Book of Chelsea China*. Under the stimulus of the Festival of Britain, the same spirit has produced another loan exhibition of Chelsea porcelain, arranged by the Chelsea Society, and fittingly housed in a block of the Royal Hospital. This is a most pleasant exhibition to visit, well set out and convenient in size, yet adequately representative. It is pleasingly didactic in spirit—we are shown, for example, a crayfish salt in a case adjacent to the magnificent silver-gilt salts, made by Nicholas Sprimont himself and loaned by His Majesty the King, on which the Chelsea piece was modelled: also to be seen are fragments dug up on the factory-site, and a wax master-model from which moulds were made for the "repairers" use in figure-modelling (it should be observed, however, that the figure No. 99 which accompanies it is not from these moulds, as might seem to be implied, for not only are there considerable differences of detail, but the figure is larger than the model, whereas natural shrinkage in the clay would produce the opposite effect).

Emphasis is very much on the earlier periods. The "Triangle" and "Raised Anchor" phases of the factory's existence (1745-1754) are represented by some fifty specimens, and the "Red Anchor" period (1754-1758) by nearly a hundred, whereas the long, prolific, and once so much admired "Gold Anchor" period (1758-1769) is represented by a mere thirty-odd pieces—an illuminating side-light on a shift of taste. A progression from the earliest to the latest is instructive, particularly if one can school oneself to see the wood and not the trees—but there are also many rare trees which tempt one aside. From the earliest dependence on silver for inspiration one passes to an almost absolute dependence on the great German factory at Meissen—bird-figures, exquisite formalised flower-painting, derived Japanese patterns, etc. Yet there are variations which amount to originality—the Fable Painter's animals, rendered in essentially Meissen colours, or the flower-painting of Klinger transmuted to the Chelsea style based on Phillip Miller's botanical illustrations (Fig. III). And finally—dare one say it?—there is the splendid porcelain of the "Gold Anchor" period, which, for all its often-cited dependence on Sèvres, is one of the most distinctive in the history of the art.

M.A.Q.



Fig. III. Red anchor decorated with the Fable Painter's animals and the flower paintings based on Phillip Miller's work. All red anchor marked except the teapot on the left and the centre vase which are unmarked. Courtesy Tilley & Co. (Antiques) Ltd.

Fig. I.
William Morris by G. F.
Watts. *National Portrait
Gallery.*



Morris and the Victorian Revival—*Continued*

BY NORMAN PROUTING

THE great figures of the Victorian age, so diverse in character, so divided in their aims and ideals, have come at last to acquire for us a unity which amounts almost to a family likeness. It is as if we see them all grouped in an old photograph—the afternoon sun shedding upon them a mellow, brotherly quality that embraces the Tory politician and the zealous social reformer, no less than the disreputable painter or the brilliant railway engineer. Each one seems typical, each one a complement to his neighbour, and though they preached different gospels, it is as if they were all speaking with the same voice. Just as the Elizabethans look out on the world with wary distrust and the portraits of the XVIIIth

century regard us always with satisfied calm, so do we discern in these Victorian faces the same frank, enquiring gaze with its hint of zeal, and behind it the alert mind of an age that found a revolution in the life of man taking place on its doorstep.

Nowhere is that forthright look seen more clearly than in the eyes of William Morris, as G. F. Watts painted him (Fig. I). But together with all the characteristics of the great Victorian—the spacious forehead, candid brow and the firm set of the chin, there is one feature there that surprises. Morris's mouth, above that determined jaw, is the mouth of a dreamer. And we begin to understand that for all the diversity of his interests,



Fig. II. The "Willow Bough" wallpaper.



Fig. III. The "Acanthus" wallpaper.

All the photographs of wallpapers are reproduced by kind permission of Messrs. Arthur Sanderson and Sons.

in art, in craftsmanship, in social reform, he was at heart a poet. Walter Crane, in fact, summed it up beautifully in calling him "a practical poet." Only thus can we account for so much in his life that seems at first sight contradictory. The earnest schoolboy at Marlborough, for instance, exploring Avebury Ring, the sentimental friendships at Oxford, the pre-Raphaelite beauty of his wife, the austere comfort of his furniture, the rich sobriety of his designs, the excursions to the lands of Northern mythology, or the astonishing energy for sheer hard work which he put into each and every one of his countless activities.

He was born in 1834 at Woodford Hall, Essex, and educated at Marlborough and Oxford to go into the Church. The pastoral note is struck very early in his life. We see a boy on horseback riding in the glades of Epping Forest—its early Victorian peace transformed into a mediaeval tapestry of Gothic romanticism by the child whose imagination was to divert the taste of Western Europe. The pattern of leaves and sunlight, glowing colours against a background of rich evocative gloom, was to recur endlessly through his work. Looking back, it seems to be the predominating motive in his achievement. One might call it, paraphrasing Polonius, "Gothical Pastoral." Influences crowd in upon him—Burne-Jones becomes his lifelong friend, Ruskin inspires him with the ideal of beauty, Carlyle with the connection between that beauty and the structure of mediaeval society. He visited

France and was moved at the glory of Rouen and Beauvais and the blue perfection of the windows of Chartres. And it was then that he became passionately Gothic in his conception of art and ideals—disliking the ordered elegance of Paris which represented the triumph of the authoritative and the classical. For him, beauty had to be romantic and free in spirit, actuated by a return to the Gothic, to sincerity, simple construction, sound workmanship and a respect for the intrinsic virtue of good materials. And above all, he grew to love the rich, teeming profusion of surface decoration he found in Gothic art. In every design he was to produce—for wallpaper, chintzes, versals; in his paintings, his stained glass, even in his topography and lay-out of a page, he pursued his ideal. It was more to him than a style—it became a way of life. And because of his conviction, he longed to recreate the craft-guild organisations that had produced such beauty.

Here he was to make a great mistake—unimportant to his work, but detrimental to the spread of its influence. In his conception of the perfect society, he rejected the machine. As the railway age gathered momentum Morris conceived of a return, not only to the mediaeval dignity of craftsmanship but to the actual living and working conditions of the Middle Ages. Like many far less clear-sighted people of his age, he could not broaden his conception of craftsmanship to include the machine as one of the tools he so respected. To him a machine



Fig. IV.
The "Daisy" pattern.

only produced a debased version of what could have been better done by hand. He shared this belief with the manufacturers whose goods, turned out in thousands by sweated labour, so appalled him by their hideousness in the Great Exhibition of 1851.

Morris, for all his idealism, failed to understand the potential of the machine as lamentably as the manufacturers he so despised. Had he, with all his taste and energy, been able to conceive designs which made use of the machine's ability to produce what the human hand could not produce, had he seen that a new way of working a medium had come into being—unlike any other, with special properties of its own—the standard of mass-produced cheap goods would never have sunk to the depths it ultimately reached and from which it has never properly recovered.

His hand-made work never reached the masses—at least not in the form he intended. Strive as he would

to reduce costs, the prices of his goods remained out of reach of the poor. Only when the fashions had spread among the rich, caught on, been copied, debased and machine-made in the mass, in a travesty of their original form, did the people for whom Morris longed to produce beauty finally see his work. The vicious circle of machines debasing designs for hand-made goods continued well into this century. Morris, the dreamer, never understood the great opportunity he had missed.

It was at Oxford that the dreams began: here he wrote his first poem; here he met the saddler's daughter, Jane Burden, who later became his wife; here also he made his friendships with the group with whom for the rest of his life he was to be associated—the members of the pre-Raphaelite brotherhood. His first acquaintance with their ideas came from the magazine, *The Germ*, which came into Morris's hands when he and Burne-Jones were beginning to feel themselves kindred spirits,

APOLLO



Fig. V. St. James's Palace. A door in the Armoury.
Warburg Institute photograph by Helmut Gernsheim. Reproduced by gracious permission of His Majesty the King.



Fig. VI. St. James's Palace. Part of the dado in the same room.

Photograph by the Warburg Institute. Reproduced by gracious permission of His Majesty the King.

alone in a Philistine world. They were introduced to Rossetti and at once a friendship sprang up that became a dominating influence throughout their lives. Later, when another Oxford friend, Philip Webb, had built the Red House at Upton for the Morris family, Rossetti, Burne-Jones, Arthur Hughes and Ford Madox Brown were constant and faithful visitors.

And in that strange pre-Raphaelite house, North-facing, uncomfortable, honest and oddly beautiful, the idea of the Morris firm was born. In 1861 a circular was issued announcing the formation of "Morris, Marshall, Faulkner & Co., Fine Art Workmen in Painting, Carving, Furniture and Metals." Its first premises were in Red Lion Square, and here, and later in Queens Square, Bloomsbury, the first designs for wallpapers, cotton, linen, silk and wool fabrics began to appear. Walter Crane called them "decorative poems in terms of form and colour," and Morris himself, emphasising his Gothic beliefs, expressed his own views in the following passage:

"Beauty mingled with invention, founded on observation of nature, is the mainspring of decorative design. If it is not beautiful it has no right to exist: if it is not

invention it becomes wearisome: if it is not founded on nature it can hardly be beautiful or inventive."

It is too dogmatic a statement to have the general application that he expected of it, and there are other mainsprings of decorative design capable of achieving a beauty at least equal to his own, which Morris utterly failed to understand. We learn, for instance, that he completely gutted a superb Adam room in Kelmscott House, Hammersmith, and declared it only fit to keep pigs and hens in. Nevertheless, the quotation explains his own work completely, and his wallpapers and chintzes bear witness to the astonishing virtuosity with which he put his beliefs into practice. Unlike the work of his copyists, they never lack vigour. Sometimes they have, as well, a strange flowing loveliness—the "Willow Bough" paper (Fig. II), for example, has the beauty of leafy branches gently blown by the wind and the "Acanthus" pattern (Fig. III) has a quality of formal movement like the dignity of a great procession. Sometimes, again, there is an almost Oriental formation, as in the enchantingly stiff "Daisy" paper (Fig. IV) and the evocative richness of the "Bird and Pomegranate" (Fig. VII). His fabrics—the "Eyebright" cotton and the "Strawberry



Fig. VII
(left).
The
"Bird and
Pomegranate"
wallpaper.



Fig. VIII
(below).
The "Wild
Tulip"
wallpaper.

"Thief" chintz are good examples—display the same practical application of his complete understanding of the nature of a particular medium, as well as a delightful sense of gaiety and colour.

The history of the firm and the details of Morris's vast range of activities are too detailed to be recorded here—enough to say that the originality of his goods and the high standard of craftsmanship on which he insisted soon recommended them to the discerning, and so influenced the standard of taste that thirty years after Morris had pronounced the wonders of the Great Exhibition of 1851 as "wonderfully ugly," he had redecorated a large part of the interior of St. James's Palace. Silk damask hangings were designed for the Throne Room and the reception rooms, ceilings and cornices were painted and

a new wallpaper conceived for the staircase. The *tour de force* of the entire work, however, was the Armoury (Figs. V and VI).

This was one of his first commissions and was completed in 1867 when Morris was just over thirty. It was carried out in olive green decorated with gold, and evidently impressed the Office of Works considerably. In the 70's they heard from Her Majesty's secretary that "the Queen was much surprised to hear that St. James's Palace was quite unfit for the purpose of holding a Drawing Room there as Her Majesty had desired. The Queen considers that the Palace should be maintained in proper repair, and, to speak frankly, is much annoyed to find that there is no intention to render it fit for Court purposes. The Queen wishes you to insist on this being done." The Morris firm were asked to submit estimates, and their work in the Palace continued at intervals until 1882.

Nor was interior decoration the limit of his output. Stained glass, tapestries, church embroidery and tile-making all came within his scope, each single craft being mastered by Morris personally before the firm began to practise it commercially. A contemporary description of Morris at work presents a curious picture: going from one thing to another within the space of a few hours: from loom to drawing board, from bench to easel, giving each activity the same degree of concentration, and pausing in between perhaps to write some verses to his newest poem or to prepare notes for a lecture on mediaeval architecture. Indeed, perhaps he was too versatile. Esther Maynell, who knew him, comes a little reluctantly to the conclusion: "In spite of his rich and abundant self-expression in all forms of art" (and we are tempted to add, perhaps because of it) "he was not an easy person . . . his personality is curiously elusive." We are forced to withdraw from him baffled, a little exhausted, and suffering slightly from aesthetic indigestion. His proficiency in the art of typography, printing and book illustration was yet another aspect of his external crusade against the commercial, industrial and blatantly material tendencies of his time.¹ The workshops at Merton Abbey which he founded for hand-dyeing and tapestry-weaving were part of the same struggle—a struggle to put the clock back which in the long run is always doomed to failure no matter how fervently it is practised. Morris died in 1896—but the firm of Morris & Co. continued with greatly restricted activities until rising costs and changing fashions brought about its sale in 1939.

Two Berners Street firms bought the hand-blocked designs, Messrs. Arthur Sanderson and Sons those of the wallpapers, and the Old Bleach Linen Co. the textile patterns. Some of the more complicated blocks are no longer being used—the cost of printing from them was high for Morris himself and would be prohibitive now—but both these firms produce an excellent representative selection of some of the simpler and often the most attractive patterns, both of wallpaper and fabric, regularly in print and at moderate prices. The moment seems ripe for a revival of Morris taste. The revaluation of Victorian art must surely lead to a new appreciation of what is best in Victorian decoration, and there is no doubt that Morris's contribution is among the most valuable artistic creation of his period.

¹See the Kelmescott Chaucer in the Festival Exhibition of Books at the Victoria and Albert Museum.

BEGINNER'S LUCK

BY THE REV. BRIAN PUREFOY



Fig. I. Brown glazed Nottingham kettle.



Fig. II. Blue-dash platter, c. 1620.

I AM going to call this article "Beginner's Luck" . . . beginner because although I started collecting some thirty years ago I am still a "learner," and "luck" because I had the good fortune right from the start to collect the sort of things that people seem to appreciate.

I have often been asked if I had any rules to guide a fellow collector and I can truthfully say that I have only two: to buy only what I like, and whatever was bought must be perfect—no chips or repairs. Some little time ago I went to see a collection and I was amazed to observe that almost every piece was damaged in some way—handles of teapots had been riveted on, cracked plates, faulty decoration . . . I found this collection completely unsatisfying. The collector has to live with what he collects, and collecting goes a long way to the making of a "home" and nothing in a home should give displeasure, should be unrestful.

I know that there are those who say that they cannot afford to buy perfect pieces, but I would say that no collector can afford to purchase poor specimens, for many of us know how difficult it is to dispose of a damaged article.

I started, and still continue, the policy of being a "magpie" collector, of collecting anything that comes my way: pottery, porcelain, furniture, pewter, lace, silver, clocks and all the little things that go to make a home, Battersea boxes and so on. Rather naturally, with the passing years one is apt to get more fond of certain things. At the outset porcelain took my fancy, but like many a collector—at any rate an English collector—I have grown to appreciate pottery rather than porcelain.

Pottery just "smacks" of England, and for the

Englishman pottery is a great deal easier to appreciate and understand than porcelain.

Collecting wouldn't be much fun if it was easy, and when one graduates to pottery from porcelain one comes up against a difficulty straight away, and it is the fact that there is not nearly so much pottery about as there is porcelain. However, the capture more than compensates for the extra search.

The first example from my collection that I want to talk about is a brown glazed Nottingham kettle (Fig. I), and I do this because I have never seen another. The shape is particularly attractive, a bullet-shaped body and a spout that really pours. Unfortunately the stand on which it stood is missing, but it is interesting to note that the kettle is not glazed underneath and this, I have been told, is due to the fact that it would have cracked when used for boiling water. The kettle is very light, in fact as light as one would expect a piece of Leeds to be, and the outline of the kettle is most attractive in its simplicity.

For my next example I have chosen something quite ordinary, a Blue-dash platter (Fig. II). These were made c. 1620 and all seem to follow the traditional pattern portraying Adam and Eve standing beside the Tree of Wisdom and the Serpent concealed in the foliage of the tree. I suppose every collector of pottery likes to have a Blue-dash platter in his collection, and there are more of these platters about than many would have us believe. To me the attraction of a Blue-dash platter is that it gives a splash of colour which many pieces of pottery seem to lack.



Fig. III (above). A salt-glaze charger believed to be by Aaron Wood, c. 1750.



Fig. IV (right). A Lambeth water jug.

And then a "salt-glaze charger" (Fig. III) with a wavy edge and in colour. The border is in pattern known as "Dot-diaper and Basket" and I believe this charger is the work of Aaron Wood and made at Hot Lane near Burslem c. 1750. A piece such as this does not come one's way often, and in order to purchase it I remember selling several smaller examples, but this, as I see it, is collecting rather than hoarding.

The next example I want to talk about is a water jug (Fig. IV) in the shape of a pig, and this was made at Lambeth and is typically English. The glaze seems to

have run a bit, whether by intention or not I don't know; on one side it is brown and the other a creamy-yellow. I was more than delighted when I saw this piece and its outline on my shelf is completely satisfactory.

Some little time ago, talking to a friend about the scarcity of pottery, I was told to go to Lincolnshire because when English pottery was made the farmers were doing well on the rich Lincolnshire land and were able to fit their houses out with the products of Staffordshire.

I remembered this advice and spent two days of my holiday in Lincoln, and there I found a slip-ware money

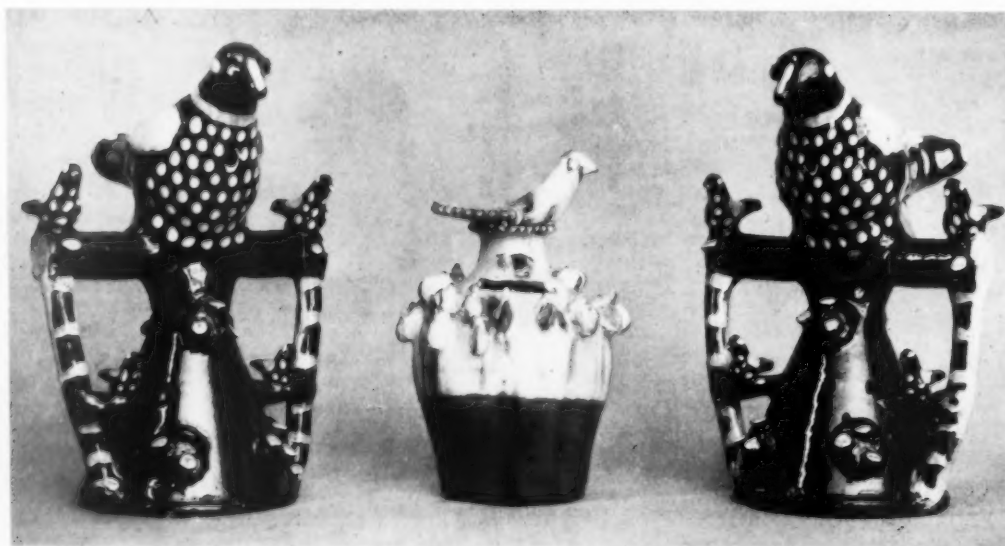


Fig. V. Pair of cuckoos, possibly made at Winchcombe and an ordinary slip-ware money box.

BEGINNER'S LUCK



Fig. VI.
Ordinary
pottery cats,
the centre
in ginger
slip-ware.

box and a pair of cuckoos (Fig. V). The former was nothing out of the ordinary, but I was pleased to find the cuckoos. It had been suggested to me that these were made at Winchcombe, but I do not know whether this is true; however, they give endless pleasure to children (and also grown-ups), for when one blows at the tail-end and places a finger on a hole in the cuckoo's breast, a sound is produced which will call any cuckoo that happens to be in the neighbourhood. On each piece there are four little birds—I suppose those which the cuckoo has turned out from the nest!

Just now there seems to be a craze for pottery animals and there just aren't enough to go round. Quite by chance I came across a couple of pottery cats, very ordinary cats, at an economical price. The middle one in the group is, I think, something rather out of the ordinary, for it is a ginger slip-ware cat and it has the most delightful expression of superiority. There must be a lot of slip-ware cats about; perhaps I haven't kept my eyes open, but it is a fact that I have never seen

another and I was highly pleased when this one came my way.

The last example I have chosen from my collection is a group of three animals—a cow, a horse and a faun.

These, in a way, are more "ordinary" examples, for they turn up with unfailing regularity in the auction rooms. There are plenty of cow "milk jugs," but I have noticed that very few of them are perfect for most of them have new stoppers; mine, I am glad to say, still possesses its original one.

The horse and the faun, possibly by Ralph Wood, give me continual joy, for the horse is a perfect specimen of a nursery horse and the faun wears an expression of startled dignity. I would like to get some more of these to add to my collection but I do not think I shall be able to do so, as today's prices are just ten times what they were when I acquired these.

Still, one never knows what one will find, and isn't this one of the great joys of collecting?



Fig. VII.
Cow milk jug
and a
horse and
faun, possibly
by
Ralph Wood.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

SINCE our last issue, two important collections have been offered for sale in London: one from Harewood House, sent to Christie's by H.R.H. the Princess Royal and the Earl of Harewood, and the other from the Digby collections, sold at Sotheby's. Both included fine examples of English and French porcelain and furniture, the latter by such world famous *ébénistes* as Weisweiler, Riesener, Martin Carlin, Saunier and Avril. These sales, which took place at an interval of a few days, attracted art dealers from France and America.

FRENCH FURNITURE. Of the many fine pieces sent to Christie's by H.R.H. the Princess Royal and the Earl of Harewood the most spectacular was a Louis XVI upright secretaire, probably by the royal *ébéniste*, Adam Weisweiler. This cabinet, 48 in. high, was inset with Sèvres plaques painted with a hanging basket of flowers and bouquets in pale green and *œil-de-perdrix* borders, with the ormolu mounts in the manner of Gouthière. The legs were joined by an interlaced stretcher typical of Weisweiler's work; 3,000 gns. were bid for this. Mr. Wallraf paid 2,200 gns. for a Louis XVI console table signed by Martin Carlin, 52 in. wide. This was also inset with Sèvres plaques of similar type to those on the secretaire, and the framework was in ormolu-mounted mahogany. A Louis XV parquetry cylinder bureau, stamped in two places by Jean-Henri Riesener, made 1,950 gns. This had a tambour front inlaid in an arrow pattern, with a knee-hole front and square cabriole legs. A small Louis XVI kingwood jardinière, 11½ in. square, signed by Claude-Charles Saunier, inset with Sèvres plaques and ormolu-mounted, brought 2,200 gns.

Some Empire pieces included an amboyna-wood upright secretaire, 37 in. wide, with simple ormolu mounts, 150 gns.; an amboyna-wood dressing table, 32 in. wide, with an oval mirror and white marble top, 92 gns.; and a commode in the same wood, 54 in. wide, 30 gns.

The French furniture from the Digby collections, sold at Sotheby's, included some pieces of Louis XIV and Louis XVI bouille. Bouille has not been fashionable for a number of years, but the prices bid for these examples show that there is a revival in the taste for such elaborate furniture. A large bureau plat, identical to one in the Wallace collection, of which the French expert Molinier wrote that it was "without doubt from the atelier of André-Charles Bouille" and that it had been made for Versailles, made £1,400. This was superbly mounted with chiselled ormolu. A pair of bouille torchères, made during the revival of the style of Louis XIV under Louis XVI, made £250. These were inlaid with engraved pewter on tortoiseshell. A pair of Louis XVI marriage coffrets, raised on stands and with domed covers, 28 in. wide, brought £400. These were also most elaborately decorated.

As in the case of the Harewood sale, the most important piece was attributed to Adam Weisweiler, a secretaire with fall-front. This bore the inventory marks of the Tuileries and the Château de Bellevue, and was presumably ordered for a member of the French royal family. Apart from the fine ormolu mounts, the piece was of simple design, in flared mahogany. M. Verlet, of the Louvre, paid £1,800 for it. A narrow secretaire by Etienne Avril, who is known to have made furniture for Marie-Antoinette, had plaques emblematic of Love and Fame. This, 25 in. wide, brought £400. A small reading and writing table, 18 in. wide, decorated with panels of Japanese lacquer, was signed by Martin Carlin, "Ébéniste du roi et des Menus-Plaisirs," and brought £1,550. There was also a small French reproduction of a bonheur du Jour, in the style of Martin Carlin, which made £180.

FURNITURE. The Harewood furniture included a number of pieces of fine Regency furniture. A high price, 1,250 gns., was bid at Christie's for a pair of very unusual Regency black lacquer cabinets. These were 32 in. wide, and had panels of Japanese lacquer painted in gold and colours with flowers and landscapes on a *nashiji* ground, with columns at the sides and superstructures above. Another Regency cabinet, with a fall-down panel to form a secretaire, was in Louis XVI style and inset with Sèvres porcelain plaques. The frame, however, was of rosewood: a wood for which the English cabinet-makers of the early XIXth century had such a strong partiality. A remarkable pair of rosewood writing tables, 63 in. wide, inlaid with brass decoration and with end supports with trestle bases and carved paw feet, brought 820 gns., whilst a rosewood Carlton House writing table, perhaps the most sought for of all the various types of writing tables and secretaires, made 1,850 gns.

Adam furniture included a set of twelve painted armchairs, with gilt lines on a cream ground and the frames of Louis XVI influence, which made 780 gns.; a set of four mahogany torchères, 56 in. high, with bowl tops and triangular bases, 330 gns.; and a pair of unusual marquetry corner cupboards, also in the French style and ormolu-mounted, 29 in. wide, 600 gns. A Chippendale small mahogany secretaire, with a fall-front, three long drawers and ormolu foliage handles, 30 in. wide, 440 gns.; and a suite of Chippendale mahogany

hall furniture, comprising four armchairs and a settee, 6 ft. 9 in. wide, 240 gns.

With the Digby furniture there was a mid-XVIIIth century walnut card table, similar in style to the illustrations in Thomas Johnson's *One Hundred and Fifty New Designs* (1756-58). This was chiefly remarkable for the fact that it had its original needlework lining, designed, in the spirit of its time, with a lady and gentleman in fashionable dress masquerading as a shepherd and shepherdess, within borders of mixed flowers. The colouring, owing to the protection from light and dirt given by the folding top, retained its pristine brilliance. This table, 3 ft. wide, made £550. There was also an attractive and unusual mid-XVIIIth century looking-glass. The gilt frame was centred by a little balcony on which stood a girl, and the sides had figures from the Italian Comedy. The size, 5 ft. 4 in. wide by 5 ft. 10 in. high, may have put off many buyers; it made £60.

In the same sale was a small Sheraton satinwood bookcase, 21 in. wide, which Percy Macquoid illustrated in *The Age of Satinwood* (Fig. 201). This had three tiers, and the top a three-quarter gallery; it made £220. A set of six early Georgian mahogany chairs, with the original needlework seats designed with flowers on a coral-pink ground, carved with "paper-scrolls" and cabochons, brought £380. A four-post mahogany bedstead in this sale, circa 1755, made £65. This is a good auction price for a four-poster, and is probably accounted for by the fact that all four posts were carved, instead of only the front pair, as is usual; this feature is said to particularly appeal to American buyers. A George III serpentine-fronted mahogany chest of four drawers, 3 ft. 7 in. wide, made £115.

A good Sheraton bowfronted sideboard, in satinwood-banded mahogany, 4 ft. 6 in. wide, made £100 16s. at Robinson and Foster's. Sideboards of this width are probably the most popular at the present time. Two sets of chairs made £50 and £58 16s. The first comprised two arm and four single Chippendale mahogany chairs, and the latter two arm and six single chairs of Hepplewhite style.

At Rogers, Chapman and Thomas a small mid-XVIIIth century mahogany wine table, 11 in. wide, made £220. Again, the small size of this piece greatly added to its value. £210 was bid for a 10 ft. 4 in. wide Adam mahogany secretaire-bookcase, with six lattice-work glazed doors and an arched frieze. A set of two arm and eight single Sheraton mahogany dining chairs, with reeded cross-splats and red leather seats, made £250. Another instance of the rising value of bowfronted mahogany chests of drawers was a bid of £32 for such a chest, 3 ft. 5 in. wide.

Antique furniture has also sold well at Rowland Gorrings' galleries at Lewes. A simple Regency sideboard made £25 and a mahogany chest of drawers the same price. The "Davenport," until recently a despised piece of furniture, strongly associated with the schoolroom, has been increasing in value recently. An example was sold for £19.

PORCELAIN. Vincennes and Sèvres from the Harewood collection. A ewer and basin, with the crowned interlaced L mark, 7½ in. high and 8½ in. diam., painted with exotic birds in flight with turquoise *feuille-de-choux* border, made 640 gns.; another ewer and basin, of 1754, painted with fruit within turquoise borders, 320 gns.; and another set of two pieces, painted by Ledoux and with the date letter for 1754, 300 gns. A small cabaret of six pieces, 1760, painted by Evans, with exotic birds, flowering plants and trees, 440 gns.; and a baluster form vase with rustic handles, 1755, with floral festoons on a gilt ground, 350 gns. A trembleuse cup (that is, a beaker-shaped cup fitting into a deep recess in the saucer, supposedly to prevent an early morning shaky hand from spilling the contents), with cover and saucer, 1756, painted by Vieillard with children at play in garden scenes, 170 gns.

The English porcelain included seven Chelsea red anchor period plates, 9 in. diam., with waved borders and modelled with strawberry leaves in relief centred by bouquets of flowers, 195 gns., and a pair of Chelsea gold anchor cordial cups, 3½ in. high, painted with flower sprays and the interiors gilt, 130 gns.

The French porcelain in the Digby sale included a pair of Sèvres vases with high domed and fluted covers, painted with *putti* sporting among clouds, 20 in. high, which sold for £540. A Sèvres apple-green jardinière, painted with a Teniers scene and with a rococo base, 9½ in. long, made £230; and another of similar type, painted with a lover presenting a birdcage with a dove to a girl, date letter for 1769, £220. A pair of *bleu-de-roi* vases, from the same factory, painted with quayside and fishing scenes by Morin, similar to a pair of Morin vases in the Jones Collection (V. & A. Museum), 14½ in. high, £320.

The Vincennes included a rectangular tray, with the date-letter for 1756, painted with a child in a pink dress cutting flowers, 7½ in. which made £220. A Vincennes ewer (1755) with a turquoise glaze bordered by sweeping "water" motifs, 7½ in. high, £210; and a ewer and basin, also similar to one in the Jones Collection, with the date-letter for 1753, painted with exotic birds on a *bleu-de-roi* ground, 7½ in. high, £230.

A Mennecy ormolu-mounted group of a boy seated on a rock-work base playing a violin, with a girl playing the drums, painted

SALE ROOM NOTES AND PRICES

in colours, 7½ in., made £110. Mr. W. B. Honey illustrates this model in *French Porcelain of the XVIIIth Century* (pl. 47B). A Böttger white porcelain coffee pot, with a high scroll handle and moulded in relief with a flowering tree, 6½ in. high, with four other Meissen pieces, made £26. A Meissen vase, probably painted by Adam Friedrich von Löwenfinck in Oriental style, with a phoenix bird and flowering plants, 19½ in. high, similar to one illustrated by Mr. Honey in his *Dresden China* (pl. 13), made £150.

SILVER. High prices were paid at a recent sale of collectors' silver sold at Christie's. The early pieces included a Henry VII mazer, which the owner, Major W. G. Thorold, had lent to the Victoria and Albert Museum since 1919. It is believed that this mazer might have belonged to John Colet, Dean of St. Paul's. It was engraved with a proverb in a mixture of Latin and English, the words of which bore an obscure reference to Colet's name. It was decorated with sprays of Gothic foliage and the Sacred Monogram. This bowl, 6½ in. diam., and circa 1480, made £420. A number of Queen Anne pieces brought remarkable prices. A plain pear-shaped teapot, with a curved ten-sided spout, 5½ in. high, by William Charnelhouse, 1710, with a gross weight of 14 oz. 3 dwt., made £600. The maker's mark on this piece showed a mullet below, as recorded by Chafers, whereas Jackson shows a *fleur-de-lys*. Three Queen Anne cylindrical casters, on circular gadrooned feet and the tops pierced with a diaper pattern of stars, by George Scott, Jr., Edinburgh, 1702, brought £400, and weighed 31 oz. 16 dwt. A plain cylindrical coffee-pot, 10 in. high, by Nathaniel Locke, 1712, with a tapering body and domed cover, 23 oz. 8 dwt., £220; and an oblong casket by Benjamin Pyne, 1702, which had been fitted as an inkstand at a later date, 49 oz. 18 dwt., £115.

A pair of Charles II three-pronged forks, with trifid tops engraved with a crest, maker's mark W.M. crowned, 1684, made £115; and a Charles II two-handled porringer, 1664, 6 oz. 11 dwt., £127. A William and Mary Norwich rat-tailed spoon with a trifid top, 1691, made £40.

Georgian silver included a George I set of two tea-caddies and a double sugar box, by Francis Garthorne, 1716, contained in a shagreen case with contemporary sugar tongs and six teaspoons, 30 oz. 12 dwt., £135. Four George II table candlesticks with octagonal baluster stems and moulded circular bases, engraved with crests, probably by Richard Gines, 1734, 8 in. high and 66 oz. 2 dwt., sold for £190; a George II plain bullet-shaped teapot, with a nine-sided spout, by James Smith, 1728, gross weight 13 oz. 4 dwt., £165; and a circular dish of 1723, with a small fluted scalloped border, engraved with a crest, 6½ in. diam., 6 oz. 15 dwt., £54.

The later Georgian silver included a massive ten-light candelabrum of 1813, by Paul Storr. This was made with the odd mixture of a palm tree flanked by figures of Highlanders, with a presentation inscription to George, Marquis of Huntley, from the Deputy Lieutenants of Aberdeenshire. The gross weight was 845 oz., and it made £400. Four two-light candelabra, with trumpet-shaped stems, by John Wakelin and William Taylor, 1776, 1778 and 1802, 272 oz. 8 dwt., brought £330. A circular plain silver by J. Crouch and T. Hannam, 1782, 35 oz. 18 dwt., made £56; and a pair of Hester Bateman waiters, 7 in. diam., 15 oz. 4 dwt., £48.

With the foreign silver was a Louis XVI silver-gilt vase-shaped ewer, 9½ in. high, by Hec.ri Auguste, Paris, 1789, gross weight 25 oz. 17 dwt., £60; a pair of Dutch silver-gilt *repoussé* tazza-tops of early XVIIth century date, mounted on Paris tazze of circa 1820, £75; and some Austrian table silver, including five plates, a bowl and three sauce-boats, Vienna, 1828, with the arms of Count Nadasdy, 139 oz. 18 dwt., £68.

Some important pieces sold at Sotheby's included a Charles II York tankard, almost identical to a York tankard shown in the recent Festival Exhibition of the Historic Plate of the City of London, (No. 127). This had a drum-shaped body and had the maker's mark, W.B., 1677, 26 oz. 8 dwt., and made £680. A set of four Charles II column candlesticks, maker's mark L.D., circa 1670, 53 oz. 10 dwt., brought £500. These had clusters of engaged columns and rectangular bases. Another Stuart piece was a Charles II oval toilet box of plain design, resting on four openwork feet, maker's mark R.S., 1666, 20 oz. 1 dwt., which brought £500.

A tigerware jug with Elizabethan silver-gilt mounts of 1571 made £180. This was by William Cater (W.C. over a pig) who appeared before the Goldsmiths' Company in 1562 for making and selling a Communion Cup "into the country" untouched. The silversmith was later able to produce the cup which he had sold in Kent, and on assay it was found to be good and was handed back to him. The mounts of the tigerware jug were each marked in three places.

Another interesting lot was a rare set of six William III two-prong forks, with plain flat stems and trifid terminals, by George Cox, 1697, 8 oz. 15 dwt. Sotheby's expert knew of no other set of as many as six of these two-prong forks, and, in mint condition, they made £600. A Mary Tudor Apostle spoon, parcel gilt, with a saltire cross and rayed nimbus, 1556, brought £140.

A Queen Anne chocolate pot with a tapered cylindrical body and swan-neck spout, by Daniel Sleath, 1708, 22 oz. (all in), made £210. A Queen Anne tankard engraved with a crest on a cylin-

drical body, probably by Alice Sheene, 1707, 25 oz. 12 dwt., £120; and two pairs of small Queen Anne candlesticks, 22 oz. 5 dwt., and 19 oz. 8 dwt., brought £160 and £145.

PICTURES. The Harewood collection. "A Tropical Landscape," by Frans Jansz Post, was selected as the frontispiece to Christie's catalogue, and this picture of an extensive view over a winding river, signed, on a panel 22 in. by 31 in., made 1,550 gns. The series of seventeen portraits of literary celebrities, formerly in Chesterfield House and acquired by the 6th Earl of Harewood in 1918, were sold as one lot, bringing 1,100 gns. A Jan Steen, "A Visit to the Lawyer," an interior with figures, on a panel 18 in. by 14½ in., brought 400 gns.; an Abraham Storck of men-o'-war and fishing boats in a breeze, signed, 15 in. by 20 in., 200 gns.; and a Jan Baptist Weenix still life, of a dead swan, a silver-gilt dish and vegetables, signed and dated 1657 on a panel, 54 in. by 75 in., 180 gns. A woody landscape by J. van Ruisdael, on a panel 13 in. by 11½ in., made 160 gns.; and an interior, with a peasant lighting his pipe, and others, signed by Adriaen van Ostade, 9½ in. by 8½ in., 150 gns.

With the Italian pictures was a polyptych of the Madonna and Child with Saints by Cola dell' Amatrice, overall size 77 in. by 88 in., which brought 1,200 gns. A Zuccarelli, of a woody river scene, with an angler and pastoral figures in the foreground, 25 in. by 38 in., made 190 gns.

In another sale a J. van Goyen landscape with a drawbridge, with the walls of a town rising from a river, signed with initials on a panel and dated 1634, 14½ in. by 23½ in., made 600 gns.; and a van Ruisdael panel of a woody landscape with children opening a gate, signed and dated 1658, 21 in. by 26½ in., 420 gns. A Vermeer school picture of a musical party, 46 in. by 40 in., brought 280 gns. A Sir H. Raeburn portrait of Lady Cunningham Graham, 29 in. by 24 in., sold for 580 gns., and a J. Hoppner portrait of John Barrow, an intimate friend of George IV, 29 in. by 24½ in., 220 gns.

Some important French paintings sent for sale at Sotheby's were formerly the property of Lady Emily Digby, and the catalogue, in order to trace the provenance of these pictures, printed a family tree showing the French descent of the owners of the Digby collections. Among those shown in this tree was Jean, Marquis de Marigny, brother of Mme. de Pompadour. A portrait of the Marquis and Marquise de Marigny, by Joseph Siffred Duplessis, signed and dated 1769, made £1,600. This showed the marquise seated at a dressing table, her husband beside her; the picture had been exhibited at the Salon of 1769. Four pictures by Jean-Baptiste François Pater, "La Balançoire," "L'Amour en Plein Air," "La Danse au Parc" and "Le Désir de Plaire," had been formerly attributed to Lancret. The most important, "La Balançoire," a group of twelve figures, with a young girl seated on a swing with another girl pushing from behind, 18 in. by 22 in., made £4,700, the others bringing £4,200, £2,600 and £1,900. A Greuze portrait of a small fair-haired boy, 16 in. by 12 in., made £560, and a portrait of a lady with powdered hair, playing a harp, by F. H. Drouais, 39 in. by 31 in., £480. A François Boucher picture, "La Muse Erato," probably painted in 1748 as a pendant to the "Muse Clio" in the Wallace Collection (catalogue No. 490), came from the collection of Sir Richard Wallace, Sir John Murray Scott and Lady Sackville. This brought £1,300.

With the Digby pictures were three Francesco Guardi views of Venice. One, of the Rialto Bridge, with barges and gondolas in the foreground, 11½ in. by 17½ in., made £3,200; and a pair to it, a view of San Giorgio Maggiore, £1,900. "A Ruined Archway," a view of house and figures, 15½ in. by 13 in., brought £2,000.

Two pictures by Joseph Vernet made £1,050 and £380. One was of ships at anchor, and the other of the falls at Tivoli.

A Dutch river scene signed by P. Brill made £147 at Robinson and Foster's; a B. van der Helst portrait of a lady in black, £58 16s.; and "The Fruit Seller," by J. Raoux, £220 10s.

ENAMELS. A collection of Limoges enamels was sold at Sotheby's recently. A XVIth century painted casket, with a sloping cover painted with the "Labours of the youthful Hercules," 6½ in., made £400. A pair of XVIth century candlesticks, attributed to Jean Courtois, also with Hercules' Labours, 8 in., made £250. These had been exhibited at the South Kensington Museum in 1874 and came from the collections of the Earl of Warwick and Lord Swaythling. A set of six XVIth century Limoges plaques, again painted with the Labours of Hercules, 2½ in. by 1½ in., made £25; and a salt-cellar, of the same period, by Pierre Raymond (signed with initials), painted with a classical head *en grisaille*, 3½ in., £24.

In the Harewood sale a set of four Battersea enamel candlesticks, 9½ in. high, with star-shaped wax-pans and painted with flowers on a dark blue ground, made 66 gns.; and a pair 9½ in. high, with similar floral and dark blue decoration, 52 gns.

COUNTRY SALES. Tyting, Aldwick, Bognor Regis. At a sale held by Knight, Frank and Rutley a Queen Anne walnut card table, 2 ft. 9 in. wide, with cabriole legs carved with shells and claw-and-ball feet, made £60; and a Queen Anne settee, with

cabriole legs, 5 ft. wide, £42. This sale included some Oriental rugs, among which a Bokhara, of typical design on a red ground, 6 ft. by 4 ft. 11 in., made £44; and a Shirvan runner, with a dark blue ground, 9 ft. 4 in. by 4 ft., £44.

Breakspears, Harefield, nr. Uxbridge, Middlesex. At Robinson and Foster's sale, a small Regency mahogany and brass inlaid breakfront cabinet, 5 ft. wide, with four mirror panelled doors, made £85; a pair of Chinese Chippendale pier glasses, 4 ft. 6 in. high, with the frames with a later white enamel decoration, £105; and a Georgian mahogany sofa table, on turned end-supports with brass toes, 5 ft. wide, £50.

COVER PLATE

DAVID WILKIE is today something of the victim of a change of fashion—the fashion which he himself did so much to create in Regency and Georgian times of the subject picture of humble life. Since he was a Scottish artist of the beginning of the XIXth century and not a Dutchman of the XVIIth, his subject matter and his detailed manner is, as it were, “taken in evidence against him.” Both, however, in his own day won for him success and recognition; as, indeed they should in any catholic appreciation of art.

He was born in 1785, the son of a minister in Fifeshire, and was one of the prodigies of art, able to draw when he could neither read nor even talk distinctly. By the time he was twenty-one he was exhibiting at the Royal Academy such works as “Village Politicians,” and “The Blind Fiddler”; and their success was immediate. In three years he was elected Associate and in 1811 was made an R.A.

That year he exhibited “The Village Festival,” reminiscent in its portrayal of a rather bibulous village life of the Dutch and Flemish painters of the Kermesse. Here was the same scattered interest in the varied dramas of the different groups: the widow whose son has fallen by the trough, the countryman being dragged away from his drinking companions, mine host plying his clients, the happy family on the balcony, the gossips, lovers—all the life of the village in this time of relaxation. The original picture went into the Angerstein collection and was bought in 1824 among the thirty-eight pictures from that source which inaugurated the national collection and led to the establishment of the National Gallery.

The version which we reproduce, however, is something of a “sport” for Wilkie, for it is a water-colour of about one-third the size of the large oil painting, being approximately 11½ by 15½ inches instead of the 37 by 50 of the other. Mr. Adrian Bury, in his recent fascinating volume, *Two Centuries of British Water-colour Painting*,* in which it is reproduced as one of the sixteen colour plates, tells us that it was discovered by Mr. Alfred Egerton Cooper, the artist, in whose possession it now is.

“This is a rare water-colour,” says Mr. Bury, “in the sense that I have seen no others by Wilkie approximating to its completeness. It proves how accomplished this artist could be in the water-colour medium.”

Certainly we think of Wilkie as the creator of the great oil-paintings such as the famous “Blind Man’s Buff” and “The Penny Wedding” at Buckingham Palace; sometimes as etcher and worker in drypoint as in the fine “Lost Receipt” in the National Gallery of Scotland. His water-colours are usually pen and water-colour sketches for portraits of which many were shown in the Burlington House Exhibitions of British and of Scottish Art of 1934 and 1939. This highly finished work is, therefore, as Mr. Bury says, something quite unique which, to quote him again, “has impressed and surprised all who have seen it as a brilliant work by the painter.” It would be interesting to discover whether other works of a like quality and finish in this medium by this prolific and versatile artist are anywhere known.

From the time of the painting of this “Village Festival” and his election as R.A. Wilkie had unbroken success. When Raeburn died in 1823 he was made the King’s Limner in Scotland, and on the death of Lawrence in 1830 was appointed Painter in Ordinary to the King in England. In 1836 he was knighted. Meantime in 1825 he had made an extensive tour of the Continent and his contact with the works particularly of Correggio, Rembrandt and Velazquez led him almost to abandon this detailed genre painting in which he excelled and attempt the broader style and historical subject of the Old Masters. It was, however, with subjects such as this “Village Festival” that he was at his best; and this water-colour “combining detail, breadth, and a knowledge of figure drawing wholly indicative of Wilkie’s best powers,” is most representative of his individual quality.

*Published by George Newnes, Ltd., 1950.

BOOK REVIEW

TUDOR RENAISSANCE. By JAMES LEES-MILNE. (152 pp., 120 illustrations. Batsford. 21s.)

Tudor Renaissance art is out of fashion at present, and England is no longer being studded with mock Elizabethan manor houses,

railway stations and suburban villas (though the demand for old oak furniture and not so old, remains constant). An up-to-date revaluation of the art of this period has long been needed, as a number of important monographs and much fresh documentary material have been published recently. Mr. Lees-Milne’s study is concentrated almost entirely on the arts used in building and furnishing, but though he has found space for those of the tapestry-weavers and miniaturists, he has omitted those of the goldsmiths, armourers and ironfounders.

Unlike Mr. Harvey, the author finds little admirable in the Gothic art which received the impact of the new fashions emanating directly or indirectly from Italy. However, he admits that it put up a strong fight and there was still no building conceived entirely in the new style when Henry VIII died. Perhaps he attributes rather too much importance to the religious unorthodoxy of Henry VIII as a retarder of the spread of the true Italian style. The fact that Henry’s few and not quite first-class artists drifted away towards the close of his reign was, surely, because he was getting deeper and deeper into debt and the much more competent Holbein, who knew everyone about the court, was cornering most of the funds available for artistic extravagance.

On Henry’s death, royal patronage ceased to be a factor of great importance. Edward VI died before he could develop any artistic taste, whilst his half-sisters inherited their father’s numerous buildings without his passion for architecture. However, the reign of Edward VI disclosed that there was no danger of the new style falling into oblivion. Amongst the new men who had come to wealth and power under Henry were a few who were intensely interested in modern architecture.

Perhaps the most interesting chapter is the one which recalls the operations of the small group of unattractive individuals who made hay whilst the sun shone during this short period. Stress is laid on the extent to which they supervised the design and decoration of their buildings. Though there may be room for disagreement on the manner in which religious troubles affected art in England under Henry VIII, there can be no doubt that under Elizabeth it did much to reduce influence from Italy and to increase that of the Low Countries, whence many artists and craftsmen were ready to emigrate as soon as the wars started there. Their influence on English monumental sculpture is very evident. No answer is suggested for the mystery why the number of capable foreign painters in England at this time failed to inspire a native school. At first architecture depended for its progress upon the same class of wealthy amateurs who had directed under Edward VI, but we are shown, in the course of the reign of Elizabeth, the rise of a new class of master-masons, styled by a number of titles, who travelled about the country erecting important buildings in what was evidently their own taste, and who can fairly be classed as architects. Mr. Lees-Milne has been able to discuss their work dispassionately and has produced a most excellent and well-documented introduction to early Renaissance art in England. It is to be hoped that he will now continue the study so as to bring it down to the Civil War.

C.C.O.

ANTIQUA DEALERS’ “LITTLE FAIR”

This Fair is being held in the Chelsea Town Hall, London, S.W.3, accessible from all parts of London, from July 28th to Sept. 11th next, the forerunner of annual “Little Fairs” and at which will be on sale pieces from dealers from all parts of the country.

The articles on show cover a wide range; collectors, whatever their collector subject may be, may very well come across the pieces they have sought un-rewardingly in their travels about the country, and there is also the opportunity for that large number of people, desperately anxious to tastefully furnish and decorate their homes with period specimens within the bounds of modest purses, and to become aware of the pleasure and satisfaction in the ownership and daily use of desirable pieces.

A contribution from the receipts will be given to Rochdale Old People’s Home Fund. A further announcement will appear in the September APOLLO.

THE SOCIETY OF PEWTER COLLECTORS

The Society of Pewter Collectors held their Annual Summer Meeting at Colchester, Essex, on Saturday, June 16th, 1951. The President, Dr. H. G. Butterfield, and the Vice-President, Air Chief Marshal Sir Frederick Bowhill, were present.

Three new members were elected, Mr. Frank W. Holt, from Menston in Wharfedale, Yorks.; Dr. E. G. Oastler, from Glasgow; and Mr. Philip G. Sneath, from Edgware.

A number of fine and rare pieces of pewter were displayed for examination and discussion.

During the week-end visits were made to places of historical interest in Colchester, and to Flatford Mill and Lavenham, Suffolk.

The Hon. Secretary of the Society is Cyril C. Minchin, Norcot Farm, Reading, Berks.